

# Columbian Conservatory of Music

A DREAM WALTZ.

(The left hand has a dream.)

BIOGRAPHICAL SKETCH—CORNELIUS GURLITT, (Goor'-litt.)

Born at Hamburg, Germany, 1820;

Died at Hamburg, Germany, 1901.



CORNELIUS GURLITT was a most excellent musician, born at Altona, (a suburb of Hamburg, Germany, just across the harbor), in 1820; he lived there practically all his life, and died in 1901.

Gurlitt had the usual childhood of young, gifted musicians, being educated with care, so that when he became a man he served in many important positions as director of music. Like every talented and ambitious German musician, Gurlitt celebrated the completion of his musical schooling by composing a large number of ambitious works in all the leading styles. Among them were many songs, part songs, choruses, much chamber music, and as time went on, a very large literature of the kinds of work he is now so dearly loved for by the piano-playing world; but he is best known and loved by what we may call his "Tone-Poems of Child Life," a complete literature of short, pleasing and very enjoyable compositions: Tone-poems they are, having always a story to tell, meant for young players not yet equal to the works of great masters. Perhaps no other composer, whatever, has been able to give the musical life so melodious an expression. For this reason Gurlitt's fame does not rest on his superb organ playing, or his services to his country as general director of the military music, nor yet in the chamber music, which gained for him as long ago as 1857 the diploma of "Graduate Professor" from the academy of St. Cecilia, at Rome.

All of his last honors came as to one of old, because he had done it "For the least of these, the children."

**THE POETIC IDEA**—The idea of this piece is that the left hand has a dream. He thought that for once he was himself a Right Hand, and would play melody; and he imagined a melody which sounded very good to him, so well that when he awoke he wrote it down. May be he got the right hand to write it down for him; very likely this was the way of it, although we could hardly expect him to say so.

Now a left hand does not wake up out of a dream and play a nice melody, for he has so very little practice with melody, the right making a point of keeping almost all the pretty bits to himself. So the left hand went to work and practiced up this melody until he really could play it as he dreamed he had played before he awoke. It was a nice thing to do because as you go higher in music the left hand has more and more to do, and occasionally has about all the pretty ideas.

**HOW TO STUDY**—You have two distinct things to master in this piece. First, to get the left hand to play this swaying and dreamy melody as the Left Hand heard it in his dream; and then to educate the right hand to accompany it with taste and lightness. Therefore, begin by learning the melody, the first eight measures, and repeat it.

Next, train the right hand not to rest upon the second chord in each measure, but to pick that up just as lightly as one naturally picks up the first of the two chords. Remember that all the right hand has to do in the first melody is to put in these two light and toe-touching chords in each measure, close after the left hand has delivered the melody accent. Touch the right hand chords with the points of the fingers, touch them floatingly, like a thistledown; never bump down upon them like a log or block of wood. Always lightly and floatingly.

In Melody B, the left hand has a more broken melody, consisting of a short phrase of two measures; afterwards repeated lower and lower. First phrase, ms. 17, 18; then 19, 20; then 21, 22—always this same motive. The right hand may play its chords firmer here, with more weight. He is properly "backing up" the weighty remark of the left hand.



Finally, in m. 25, the original melody begins again. Melodies B and C are repeated, after which comes the Coda, or finishing passage, meant to round out the dream in a musical manner. The word *perdendosi* (pair-den-do'-zy) means dying away; that is, gradually slower and slower and softer. Play it in that way.

**RATE OF SPEED**—The quarter notes in this piece occupy the time of a pendulum swing (tape measure) from 3 to 4 inches long. Or whole measures with the swing of a pendulum about 18 or 19 inches long.



# THE DREAM WALTZ.

Moderato.

Revised, fingered and annotated by  
W. S. B. Mathews.

A Left Hand Study. Gurlit.

**A.** *grazioso*

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

**B.** *f* 17 18 19 20 21 22 23 *ri - te -* 24 *nuto*

*a tempo.*

**C.** 25 26 27 28 29 30 31 32

**Coda.**

**D.** 33 34 *decresc.* 35 36 37 *pen* 38 *den* 39 *dosi* 40 *pp*